



# Songs of Brittany


arranged and harmonized  
from  
traditional Breton Melodies  
by  
**G. W. CHADWICK.**



With original Words by Arlo Bates.

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1. Loud trumpets blow
  2. Proudly Child Haslin
  3. How flowers fade
  4. The autumn winds
  5. As summer wind
  6. Love is fleeting

2704.

- 
7. My sweetheart gave.
  8. How youth with passion
  9. The lark that sang
  10. Proudly at morn
  11. The trumpet sounds
  12. The distaff whirled.

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BOSTON & LEIPZIG  
**ARTHUR P. SCHMIDT.**

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# Songs of Brittany.

Text by Arlo Bates.

## I.

Music arranged by  
G. W. CHADWICK.

Vivace.

Loud trum-pets blow, and sa - bres clash to - -  
Proud tramp our steeds, the harsh bit scarce o - -  
When war is done is time for love and

geth - er; While gay ban - ners stream, all in the sum - mer  
bey - ing; When war's trum - pets call what he - ro then is  
pleas - ure; Now on to the fray, to win both fame and

weath - er. Fare - well to love, since glo - ry now in -  
stay - ing? Dark eyes may beam, and snow - y bo - soms  
treas - ure! Hearts beat in time, when glo - ry lies be -

vites; The bu - gle's wild call now to war in - - cites!  
swell; The sol - dier to none now his love may tell.  
fore; The bold - est loves best when the strife is o'er!

## II.

*Allegretto.*

*p* Proud-ly Childe Has - lin went  
Wist-ful - ly wait - ed his

gal - lop - ing, All with his knights in ar - ray, With his gay knights in ar - ray. A -  
la - dy - love, Sighing to sink on his breast, Rapturous to sink on his breast. A -

*p* las! Sor - row shall come in a night, Where is Childe Has - lin, Childe Has - lin at  
las! Long shall she wait him in vain; Yearning all lone - ly, all lone - ly for

*pp* day? Am - bush his band put to flight; Who did Childe Has - lin slay?  
rest. Spearstwain have met in his heart; End ed Childe Has - lin's quest.

*pp*

## III.

Andantino.

*p*

How flow-ers fade, How day wastes  
As snowflakes waste, As hoar frost

The first system of the musical score is for the piece 'III.' in Andantino. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, a half note F3, and a half note E3. The tempo is marked 'Andantino' and the dynamics include a piano 'p' marking.

in - to the sad, lone-ly night Bit-ter of shade; How youth de - parts, And beau-ty  
wastes in the bright, burning sun, So death makes haste. Love can-not stay, And joy how

The second system of the musical score continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The tempo remains 'Andantino'.

flees like the light; What sor-row-ful pangs rend young hearts Whom mourn love be - trayed.  
quick-ly is done! Life's cup from the lips dashed a - way That yearn for its taste!

The third system of the musical score concludes the piece. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The tempo remains 'Andantino'.

## IV.

Andante.

The au - tumn winds are  
The au - tumn rains down -

*p*

*mf*

*p*

chill, Shri - l - y call - ing; The leaves die on the hill, Red - ly  
pour, Fiercely sting - ing; The waves beat on the shore, Mourn - ful

fall - ing; The maid - en leaves her wheel, Weep - ing  
ring - ing. The maid - en weeps no more, Life - less

sad - ly. Spring's weal She wel - comed glad - ly.  
ly - ing. Waves roar To none re - ply - ing.

## V.

Con moto.

As sum - mer wind Will - ful in its  
 As flowers that spring Bloom - ing in the  
 As clouds of rain Weep - ing all the

way; \_\_\_\_\_ As brooks un - con - fined, Witch - ing as they  
 May; \_\_\_\_\_ As birds that sing Tilt - ing on some  
 day; \_\_\_\_\_ As flowers in vain Woo - ing song - sters

stray; \_\_\_\_\_ So will - ful, witch - ing in their mind  
 spray; \_\_\_\_\_ Like ever - y love - ly, joy - ous thing  
 gay; \_\_\_\_\_ So dole - ful, droop - ing in their pain

See we maid - ens when with love they play.  
 See we maid - ens in love's bright hey day.  
 See we maid - ens when love flies a - - way!

## VI.

Semplice.

*p* Love is fleet-ing

as the wind, Fick-le as a woman's mind; Ah! that she should prove un-kind,

*ppp* All her vows be bro-ken, *p* Her deep vows be bro - ken! So fair was she and

*p* ten - der, Who could but hom-age ren - der; What power such guile could lend her?

*p*

All her vows were emp-ty air; She was e'en more false than fair; What shall com-fort

*p*

*più lento*

my de-spair, Now farewell is spo-ken, Sad farewell is spo-ken.

*pp colla voce*

Now I curse those fair-est days

*pp* *p*

*p*

Words were once too weak to praise, Now how bit-ter - ly I gaze On each treasured

*p*



*più lento* *a tempo*

to-ken, Each fond treasured to-ken. Her sapphire eyes soft smil - ing Shown

*p*

but for my be - guil - ing; Now I'm their light re - vil - ing! Love is fleet - ing

*p*

as the wind, Fick - le as a woman's mind; Where shall I con - tentment find,

*pp* *ritard.*

Now farewell is spo-ken, Last farewell is spo-ken!

*pp* *colla voce* *pp*

## VII.

Andante.

My sweetheart gave a crim-son blos - som, It  
 My sweetheart gave a kiss so burn - ing That  
 My sweetheart gave a crim-son blos - som, It

The first system of the musical score for 'VII.' features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Andante.' The key signature has one sharp (F#). The time signature is 12/8, which changes to 9/8 in the middle section and back to 12/8 at the end. The lyrics are written below the vocal line.

with-ered soon up - on my bo - som; Ah, sign of sor-row!  
 all my breast was filled with yearn - ing; Ah, false the to - ken!  
 with-ered soon up - on my bo - som; Yet love remain-eth! Though

The second system continues the musical score. The vocal melody and piano accompaniment follow the same pattern. The lyrics continue below the vocal line.

On the mor - row My love a-noth-er love had found.  
 Vows soon bro - ken Are all that now is left to me!  
 sore it pain - eth I would not from its smart be free!

The third system concludes the musical score. The piano part ends with a *pp* (pianissimo) marking. The lyrics conclude below the vocal line.

## VIII.

Andante espressivo.

*p*

How youth with passion plays, Nor dreams that love is

The first system of the musical score for 'VIII.' features a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a whole rest followed by a half note, then a quarter note, and ending with a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The tempo is marked 'Andante espressivo' and the dynamics are 'p' (piano).

vain, That soon it goes its ways— And comes not back a -

The second system continues the vocal line and piano accompaniment. The vocal line has a half note, a quarter note, and a triplet of eighth notes. The piano accompaniment continues with the same eighth-note pattern and chords.

gain; Then youth doth sigh and pray, When love no lon-ger

The third system continues the vocal line and piano accompaniment. The vocal line has a half note, a quarter note, and a triplet of eighth notes. The piano accompaniment continues with the same eighth-note pattern and chords. A 'cresc.' (crescendo) marking is present in the piano part.

hears; For bliss of one bright day— It pays with woe-ful years!

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note, a quarter note, and a triplet of eighth notes. The piano accompaniment continues with the same eighth-note pattern and chords. The dynamics are 'p' (piano).

## IX.

Andantino.

*p*

The lark that sang when morn - ing broke My  
Like swal - low flit - ting down the wind, So  
The night - in - gale that greets the dark Sings

*p*

*p*

Detailed description: This is the first system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Andantino.' and the first measure of the vocal line is marked with a piano 'p' dynamic. The lyrics are written below the vocal staff. The piano accompaniment consists of chords and moving lines in both hands, with a piano 'p' dynamic marked in the first measure of the right hand.

true love's name still seemed to sing; As in the dreams from  
fleet, so ea - - ger on the air, So fleet, so ea - - ger  
out my joy that day is flown, The dark - ness hides that

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staff. The piano accompaniment continues with similar harmonic and melodic patterns.

which I woke That name through all my soul did ring.  
in my mind My long - - ings fly to find my fair!  
none may mark, How steal I to my love, my own!

Detailed description: This is the third system of the musical score. It concludes the piece with a final vocal phrase and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment features some chromatic movement in the right hand.

## X.

Andante.

Proud-ly at morn the hunt-er rode, Night calls him home in vain;  
 Deep in the wood the hunt-er lies, Slain by a trai - tor's blow;

Gal-lant the steed he then be-strode, Ride will he not a - gain.  
 Blind-ly a - far his fal-con flies, Nor tells what it might know.

Where is he now? Go ask of the leaves that fade as they fall.  
 Vain is its flight; For hate is as strong as love in its fire.

*p* E - ven the maid who has his vow Vain - ly his name might call.  
 Done is he with all love's de - light, Done with all fond de - sire.

*p*

## XI.

Vivace.

The trumpets sounds and calls a-way, The sol-dier marches with the morn; For  
The sol-dier woos in ma-n-y lands, To many a maid his vows he pays; And

love or joy he must not stay, All else save fame he holds in scorn.  
yet not e - ven love with-stands The summons when the trum-pet brays.

Fair Li-sette is weep - -ing, For her lov - er lone - ly pines she;  
Fair Li-sette for - gets him, Yet her faith is not more fleet - ing

Soon a - noth - er finds she, Not for long is she for - lorn!  
Than is his; soon greet - ing Some new love wher - e'er he strays.

## XII.

Allegretto.

The dis - taff whirled, The flax so soft un - bind - ing as she spun; —  
 The reap - er bold Has lost his heart in gaz - ing, as she spun; —

— The spin - dle twirled, The thread so e - ven wind - ing, in the sun; —  
 — Like floods of gold The yel - low wheat fields blaz - ing in the sun. —

— Fair maid, spin blithely ev - er; Life's sor - rows blight thee nev - er; — And  
 — "Fair maid," he cries, "spin ev - er; Life's sor - rows harm thee nev - er! — With

still the world Go smoothly to thy find - ing as these run. —  
 love un - told, I love thee all are prais - ing, when day's done." —